

News of Photoplays and Photoplayers

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Staging Film Fights of a New Kind

A Sport Found in the Isles of the Caribbean That Beats Cock-Fighting.

When the words "cock fighting" are spoken nowadays, they are apt to direct our mental vision to the south of us—to Mexico, to Cuba, to Central or South America, or far away to our distant island possessions, the Philippines.

Right in New York, however, at the Bronx Park Zoo, there has recently been introduced a new form of cock fighting that is highly interesting to those who are privileged to be spectators of it, and even more vicious and bloodthirsty than the old kind. The combatants, however, are not of the gallinaceous species, but grasshoppers—giant grasshoppers—imported from the Caribbean Islands.

These grasshoppers are special property of Prof. Dittmar, who is curator, so to speak, of the reptiles and insects assembled at the Park Zoo.

"In the West Indies," said the professor, speaking of his belligerent pets, "these giant grasshoppers are regarded as a serious sporting proposition. They are active, powerful in proportion to their size and of exceedingly combative disposition. Apparently they would rather fight than eat up the crops and vegetation. They have spiked legs provided with spurs or gaffs, which they use as weapons against one another after the manner of trained gamecocks. A favorite pastime of the Caribbean sports is to match a pair of these insect champions against one another in a regulation contest, which is fought on the fingers of the human umpire's hand—often to his serious discomfort. There is liberal betting on the favorites."

DEADLY FIGHTS FOR THE FILMS
An important part of Prof. Dittmar's equipment at the Zoo is a motion picture laboratory, and among some of the interesting pictures he has secured for exhibition are those of the fighting grasshoppers, in greatly magnified proportions, engaged in some of their fierce and deadly combats.

Others show the female of this species carrying around on her back upward of a thousand of her young. When the infant grasshoppers have grown big enough and strong enough to shift for themselves they manifest appreciation of their mother's care by turning upon her and eating her.

The motion pictures showing such a scene of insect matricide might be regarded by the more nervous as somewhat gruesome.

The professor with his magnifying camera, however, has secured many hundreds of other films of deepest interest not only to the professional naturalists, but to everyone who sees them. Among them are such unaccustomed wild life dramas as a Texas king snake battling with and exterminating the poisonous coral snake; the horned toad of Mexico lying in wait in the sand, with only his head sticking out, until an unsuspecting beetle saunters past to be suddenly seized and devoured; and the brilliant-hued moth in its spectacular act of bursting full-fledge from the cocoon.

CATERING TO TEMPERAMENTAL ACTORS
In Prof. Dittmar's motion picture laboratory or studio is installed a vast, complex, 20,000-candlepower electric light system with sun and moon effects from batteries whose current is strong enough to put the naturalist out of business permanently if he did not insulate himself by wearing rubber boots. The necessity for such an elaborate lighting plant arises from the fact that most of the little creatures of the insect world in which the professor is working are nocturnal in their habits and shy of the garish daylight. With such it is necessary to produce moonlight effects to induce them to enact their life dramas for the screen. Another case of catering to the temperamental actor and actress.

The bursting of the moth from the cocoon has been referred to. As it is impossible to foretell just when this exit is to be made the professor has contrived an ingenious plan by which he forces the moth itself to notify him of the coming event.

ANNOUNCE THEIR OWN BIRTH
"I construct a large hollow drum of brittle tissue paper," he said in speaking of his device, "which rustles at the slightest breath—a fly alighting upon it makes a sound like an elephant crossing Brooklyn Bridge. I place the drum, with the cocoons laid out upon it, by my bedside. As soon as a moth gets busy escaping from its prison the sound of its claws on the tissue paper of the drum is magnified sufficiently to wake me out of a sound sleep. I turn on the lights and, with my camera always prepared for instant action, am enabled to take my pictures and prepare a screen film all within an hour's time."

"It is necessary to be constantly on the watch to secure such pictures. A large number of insects are so short lived that their grubs or cocoons have to be watched night and day if the picture machine is to profit by their brief moment of activity. There is the caddis fly, for instance, which, after years of existence as a water grub, lives only two hours after hatching out and coming to the surface as a winged insect."

WONDERS OF A WORLD OF LITTLE THINGS
"My work is in the unseen world of little things. It is a wonder world, indeed, with its social life, wars, politics, romances and adventures the duplicate of our own as reflected in the daily newspapers."

Prof. Dittmar's screen photos are, of course, prepared with scientific care for exhibition before educational bodies. Even in this restricted field they have already proved immensely popular—and the art as yet is but its infancy.

Even now its vast future is foreshadowed in the successful showing of screen pictures of the teeming life of infusoria and the battles of beneficent microbes with myriads of disease germs.

GOSSIP GLEANED FROM ACTORS AND DIRECTORS IN THE PICTURE STUDIOS

A Talking Device Attracts Louis M. Noto—Why Harry Beecham Left Musical Comedy for the Camera.

It is announced that Louis M. Noto has become identified with a prominent talking picture device. Mr. Noto was formerly New York representative of an Australian film company and possesses progressiveness and ability to a marked degree. He is highly thought of in the motion picture industry.

We see the result of man's inhumanity to man and learn that Capital and Labor need never clash when each respects the rights of the other.

Many of the scenes in this large production were staged in an iron mill by special arrangements with the owners. The scenes of the fire—where sev-

Men Who Make the Photo Plays You See

Some Scenario Writers Who Have Won Success in the Silent Drama.

General Manager Ira W. Lowery, of the Lubin Company, was one of the first in the motion picture industry to introduce the new efficiency ideals which have challenged the attention of the industrial world of late. Mr. Lowery is brimful of ideas and nervous energy. His most recent notable achievement is making the manuscript department a double organization. The existing script room will be maintained for the purpose of handling the incoming scripts, as has always been done, but a new section has been established to handle those scripts accepted and put them in perfect technical shape before they are handed to the director for production.

Lawrence S. McCloskey and Edwin Barbour, who have been with the company for some time, now have the assistance of George Terwilliger and Emmett Campbell Hall. Mr. McCloskey will remain in editorial charge of both departments. Some of the best of the recent Lubin productions have been written by him and produced from the script without alteration. Edwin Barbour has also been with the company for some time as assistant to Mr. McCloskey. He is a veteran dramatist and the author of a score of melodramatic successes.

George Terwilliger, known throughout the film world as "The Shakespeare of the Silent Drama," is, perhaps, the highest salaried and most sought-after scenario writer in the field.

Emmett Campbell Hall was one of the earliest of the Lubin contributors, but he has written many notable successes for the Biograph and Selig companies.

POLITICS AND ROMANCE GRAFT AND DEVOTION PICTURED IN A PLAY

"The Big Boss," a Realistic Drama of Today, Tells a Story That Makes Strong Appeal to All.

"The Big Boss" (2 parts, Reliance)—Bascom, very worried about business, decides to apply to Morgan, the big boss, for help. Morgan offers to throw the Aqueduct Contract in his way if he will influence his young daughter, Nell, to marry him. Bascom agrees—but later finds that Nell has engaged herself to

are brought to the boss by the commissioner's clerk—one of his henchmen.

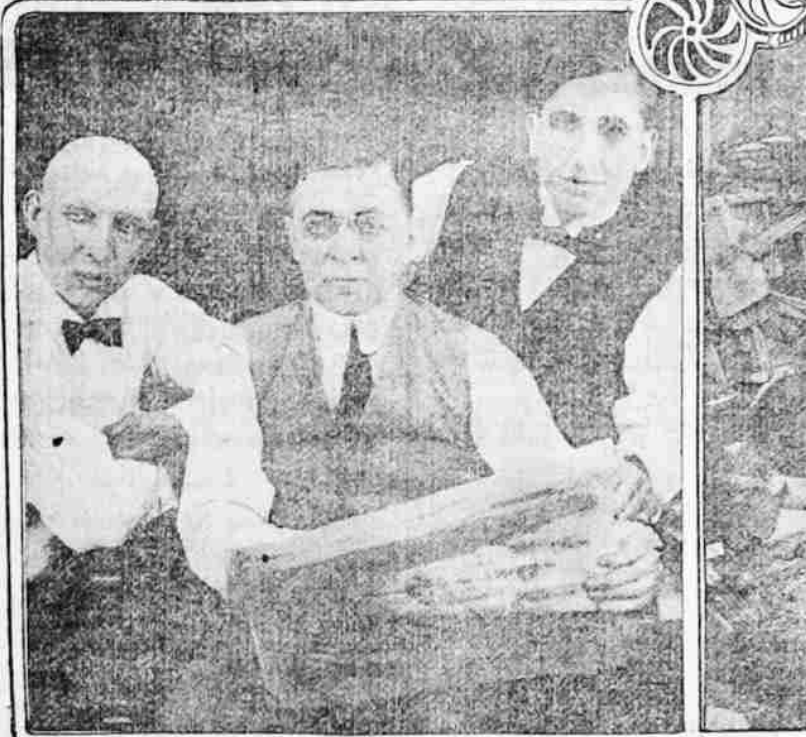
Bascom's bid is discovered to be the lowest of all and just as Hart is about to reduce his, the dictagraph wires are discovered and the boss dashes upstairs. Jumping upon Dick, he almost kills him when Bascom enters and saves the



"A MIX-UP IN BANDITS"
Nestor, Universal Program



"THE STAR"
Essanay



JACK ROSE, SAM SCHEPPS AND HARRY VALLON IN "THE WAGES OF SIN"
Big Feature Film Co.



"AFTER THE MASSACRE"
Reliance, Mutual Program



"THE STRUGGLE"
Kalem

Faces Familiar to Fame in Filmland



PAUL SCARDON



HARRY RAVER



JULES BERNSTEIN



GERTRUDE ROBINSON



TEFFT JOHNSON



H. Z. LEVINE



HAROLD SHAW

Harry Beecham, now of the Than-houser Company, was until a few months ago a star in musical comedy, playing a lead in "Madame Sherry," "Peggy from Paris," "The Sultan of Sulu," "Woodland" and "The Gay Musician"—in which he had the title role. He accounts for his change to the pictures by his love for family life. His family—a wife who is very girlish looking, his six-year-old son Leland and little two-year-old Dorothy—all act with him before the camera.

eral people imprisoned in an upper story are rescued by a "human ladder"—are startlingly realistic.

A new application of the morally instructive possibilities of moving pictures has been made in the completion recently of a three-reel feature film entitled "The Wages of Sin," personally enacted by Jack Rose, Sam Schepps and Harry Vallon, three of the most dramatically prominent men in the history of New York police records.

It is produced by the Big Feature Film Company and contains numerous incidents actually experienced by the trio before their reformation.

Debonair J. V. Ritchey, general manager of the Reliance Company, which makes three moving picture productions every week, is accredited with Belascoan ambitions. The result of the Reliance methods of moving picture-making is bound to spell success. Mr. Ritchey admits that his ambition is to make the Reliance do for the legitimate drama what Belasco did for the legitimate drama. He has the best wishes of everyone in the industry for the realization of that ambition.

Dick overhears Morgan telling Hart, contractor, to meet him in the saloon at nine sharp, as he is going to open all bids submitted so that Hart may make his lower than the others. Dick rushes back to his editor and tells him that he can secure a great graft story—but how? They hit on the dictagraph. Dick plants it in the saloon and that night at nine is busy in a little upstairs room with the receiver at his ear busily jotting down notes. Nell is with him. The bids

young chap's life. He takes the two young folks home and Dick is preparing his article for the press when the boss, who has experienced a change of heart, enters and tells Bascom that his bid will get the contract. Nell thanks him, and Dick, for her sake, flings his "graft scandal" story into the fire.

Mary Pickford has been signed by Adolph Zukor, of the Famous Players, for a special engagement of nineteen weeks. Miss Pickford has been recently under Belasco's management in the legitimate, but was induced to return to the motion pictures, with whose patrons she is a universal favorite.

Strenuous Farming Shown on Screens

"See America First" Urged on Tourists by Forceful Film Pictures.

By WATTESON R. ROTHACKER

When moving pictures were first introduced to the public their distinct novelty was the main attraction, but at the same time there were a scattering few who heralded the innovation with vague predictions that it wouldn't be long before advertisers who knew the value of illustrations in advertising would take advantage of this superior medium of illustration in a strictly commercial way.

It has been some time since the first series of animated photos was exhibited in America, and even before that time the European film manufacturers had produced a number of industrial subjects, but it has only been within the past three years that American advertisers have given the proper notice to moving pictures as a means with which to give publicity to a name, standardize a trade-mark and influence sales. Today, however, we find advertisers of unquestioned standing utilizing moving pictures successfully along advertising lines, and it is a notable and noticeable fact that in every instance where these photographic advertising campaigns have been handled judiciously the moving pictures have efficiently and economically served their advertising purposes.

Among the first to derive advertising results directly through the use of moving pictures were the Du Pont Powder Company, the International Harvester Company and the Pacific Coast Borax Company; and the Larkin Soap Company, the campaign conducted by the Du Pont people being the most completely arranged and effective of those above mentioned. The films used by the Du Pont Company illustrate how farming is done with dynamite and demonstrate conclusively that the progressive farmer can safely, efficiently and economically clear his land, make his ditches, break his hardpan, plant his fruit trees and do a hundred and one other things better by the aid of high explosives than by the old sweat-of-the-brow methods. These Du Pont pictures, entitled "Farming with Dynamite," were seen by farmers from coast to coast, and every exhibition created and left an impression which made its mark on the right side of the Du Pont sales ledger.

The M. Rumely Company, of La Porte, Indiana, and the Holt Caterpillar Company were of the first big heavy machinery manufacturers to use moving pictures to demonstrate their product. These people found that the film demonstrations were quite as realistic and convincing as the real thing and that they had the added advantage of being conveniently portable.

Becker, Mayer & Co., of Chicago, arranged a series of moving pictures showing the clothing industry from sheep to wearer.

The Northern Pacific Railway conceived the idea of attracting tourists to Yellowstone Park and homesteaders and investors to the territories tributary to their line by showing on film the pleasures and advantages offered by the trips suggested.

The Phoenix Horseshoe Company, of Joliet, Ill., used moving pictures to show the operation of their plants. These moving pictures comprehensively illustrate the horseshoe industry.

One of the recent advertising moving pictures is a "The Making of Pure Foods at Battle Creek" film.

There are a great many other big and important advertisers who have been benefited by moving pictures, and within the next few months the list of moving picture achievements in the advertising field will be added to materially by advertisers who see that to keep pace with this era of honest and distinct illustrative advertising they will have to use moving pictures.

The possibilities of moving pictures in advertising are wonderful and seemingly without limit, but in order to realize on these possibilities the advertiser must bear in mind at all times that the advertising power in moving pictures must be effectively developed by one who knows how. The advertising message must be told or portrayed so that it "goes over" and drives home selling arguments, and the films when finished must be circulated advisedly so that the advertising message carried on the film is delivered to the most people most likely to respond to the advertising appeal. A real moving picture advertising specialist must have a combination of moving picture ability and equipment and advertising sense and experience, and successful moving picture advertising campaigns require the services of a capable specialist who understands the business and who can put an advertising punch in every one of the sixteen separated pictures which appear on a foot of film.

J. C. Graham, for several years prominently known as an exchange man, and identified with the Mutual Film Corporation since its organization, has accepted the business management of the Universal Film Manufacturing Co.

Harold Shaw has sailed for London under contract with the London Film Company. He was formerly a director at the Edison studio and until last week a director at the Imp studio. He is known well and favorably to the New York motion picture fraternity and enters upon his new duties with the hearty good wishes of the trade in general. His sailing was the occasion of many hearty farewells from the members of the Screen Club, the New York organization of photo playfolks. Mr. Shaw is a director of unusual ability and his success on the "other side" is assured.

Public and Exhibitor Alike Prefer Mutual Program

THREE LEGITIMATE RELEASES
RELIANCE
ESSANAY
FIVE-A-WEEK
SEE THEM AT YOUR THEATRE

DEMAND THAT UNIVERSAL PROGRAM